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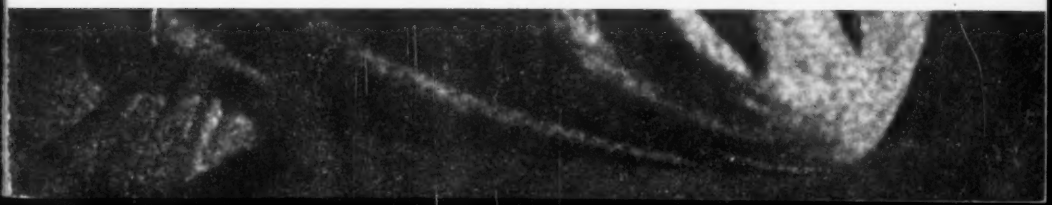

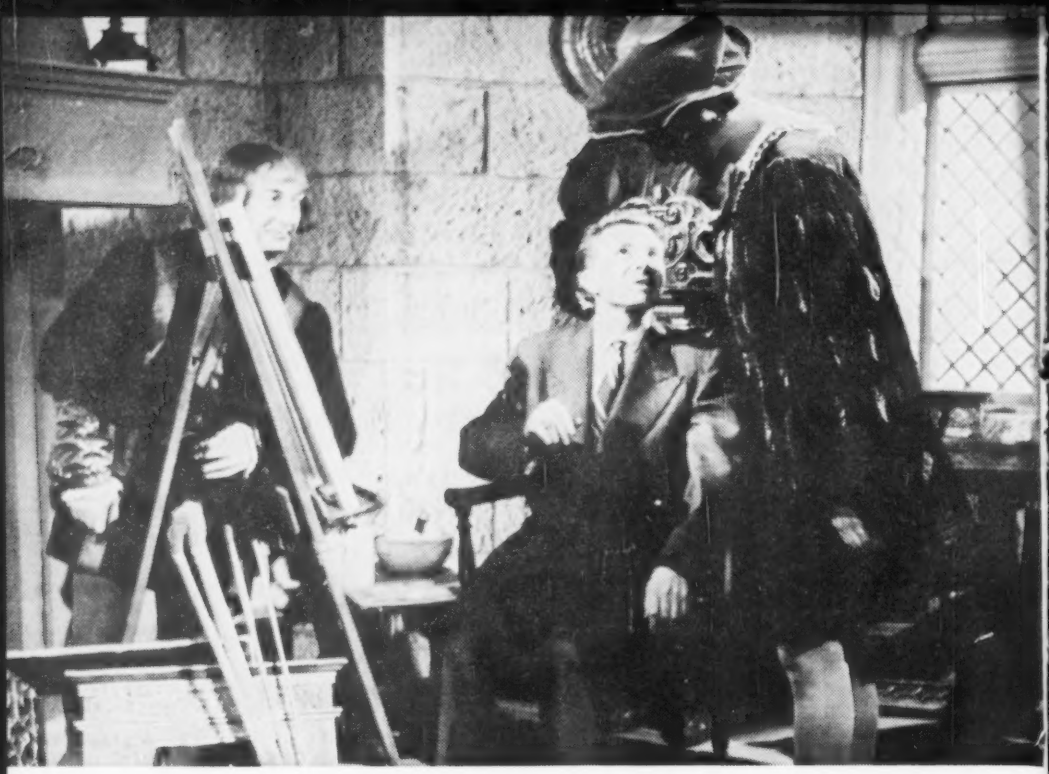

This jeune garçon in Paris is as spellbound by ETV as actors involved in a Télévision Scolaire history presentation about François I. The rapt attention is proof that all participants are paid.

ON THE COVER,

This jeune garcon in Paris is as spellbound by ETV as his Marseille cousin who is watching the same presentation.

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National ETV in France

School TV is a permenent part of French teaching methods

By KEITH M. ENGAR

NAEB Fulbright in France

France is developing television into a remarkable audio-visual instrument for schools, claiming to be the first country in the world to utilize instructional television on a nationwide scale.[1] Every Monday, Tuesday, Wednesday, and Friday at 2:00 p.m. (French children don't have school on Thursdays, but must go part of Saturday), sixteen TV transmitters[2] throughout France broadcast a *Télévision Scolaire* program, originating in Paris in either the Buttes Chaumont or Cognac-Jay studios of *Radiotélévision Francaise* (RTF), intended for use by hundreds of French classrooms. The National Ministry of Education has stated the purpose of the telecasts as follows: *"Télévision Scolaire* has become a free and permanent service of documentation. In buying a television set, public schools may consider that they have signed a tacit contract with the National Center of Teaching Documentation (*Centre National de Documentation Pédagogique*, hereafter cited as CNDP) which entitles them to receive via television a certain amount of teaching aids or documents: living documents (rare and precious objects, inaccessible film,

1 *"Rapport sur les activites du service de la Television Scolaire."* 16 February 1956, p. 28. Mimeo. report issued by *Le Musse Pedagogique* of the French National Ministry of Education.
2 As of March, 1957.

machines, models, etc.), documents in action (interviews, interpretations of literature, difficult or expensive scientific experiments, technological demonstrations, etc.), the most recent documents available."[3]

The French first experimented with school television in 1945 when RTF commenced a schedule of one hour per week of educational programming. However, since the project was undertaken with only informal participation of educators, the telecasts were used by very few schools. In 1951 RTF invited the National Ministry of Education's research and production agency, *Le Musée Pédagogique* and its CNDP, to cooperate in planning two weekly telecasts for schools. In 1954 the number of emissions was increased to four per week were it remains today. According to Mr. Henri Dieuzeide, chief of school television for the CNDP, about 1,000 schools have TV sets, but he adds somewhat wistfully, "There are 20,000 which ought to have them." Obtaining sets is a local responsibility, and small districts have difficulty in raising funds for a TV set. The following table indicates how *Télévision Scolaire* is growing.[4]

Year	*No. Transmitters*	*TV Sets in Schools*	*Approximate No. of students seeing TV in class*
1949	1		
1951	2		
1953	2	0	6
1955	6	70	5,000
1956 (Dec.)	10	111	9,000
1957 (Mar.)	16	337	25,000
		568	40,000
		1,000	?

3 *"Rapport sur Television Scolaire,"* p. 1. (Freely translated by author.)
4. *Ibid.*, p. 15.

Mr. Dieuzeide is a young man with a sense of mission. In addition to his responsibilities as chief of school television for France, he is Assistant Professor of Educational Psychology in the famous St. Cloud Teacher's College, lecturer at the Sorbonne's Institute of Filmology, lecturer at RTF's *Centre d'Etudes de Radio-Télévision,* and recipient of the National Ministry of Education's accolade of "Aggregé de l'Université" which is a title earned by French teachers

School telecasts enrich curricula and . . .

after a national competitive examination and considered by the French to rank somewhere between a Ph. D. and a god. Mr. Dieuzeide has spent time in the United States studying educational TV, and in Canada where he worked with the National Film Board.

According to Mr. Dieuzeide, school television in France serves primarily to enrich the curriculum. In a conversation with the writer he stated, "We in France consider that teachers know their jobs. We

cannot replace the teacher." However, since the great majority of French schools are one — or two-room institutions with many grades meeting together, teachers are overworked. Especially in the sciences there needs to be constant stimulation. Mr. Dieuzeide feels that *Télévision Scolaire* is raising teaching standards in the sciences because teachers are motivated to prepare more carefully in order to make effective use of "the up-to-date documents" used in the telecasts.

Mr. Dieuzeide and his colleagues are able to utilize television on a national scale because the French school curriculum is ordained by the Ministry of Education, so that in any given week, all public schools follow the same course of study. School teachers are employees of the Federal Government. When the writer opined that centralization would seem to curtail the teacher's freedom, Mr. Dieuzeide asserted that such is not the case in France. "The teacher is boss. Centralization gives him freedom. He has no control from local authorities since he takes his instructions from the central government. Hence, he feels free to pursue the objectives of the scheduled curriculum in his own way. TV is is therefore welcome provided it doesn't take his place."

. . . spark student interest in new vocational areas

Although it is difficult for an American to follow such logic and outside the scope of this article to explore the question further, perhaps we can understand the French point of view if we remember that physically, France is less than the size of Texas, and that in many ways her internal structure can be compared to one of our states. The National Ministry of Education can conduct TV on a nationwide scale because the lines of communication are relatively short. The process is facilitated because RTF is a state-owned institution. Perhaps the closest analogy to France's use of ETV would be the Alabama State Network, though the latter provides many more hours of ETV than RTF.

Scheduling for *Télévision Scolaire* is planned by three committees composed of representatives from the National Ministry of Education, principals, teachers, psychologists, and TV personnel from RTF. Planning is oriented as follows:

Committee One — Primary Grades (ages 9-11) Programs on Monday and Friday

Committee Two — Secondary Grades (ages 12-14) Programs every Wednesday

Committee Three — Vocational Schools Programs every Tuesday

Subject matter and scheduling for the 1956-57 school year is summarized in the following table.[5]

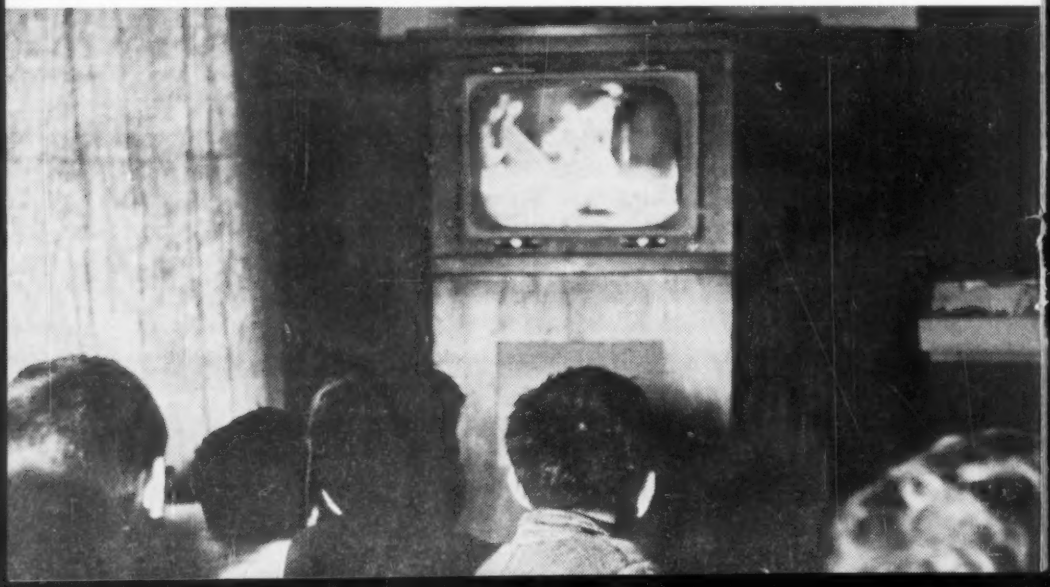
5 Information summarized from *La Television Scolaire*, a bulletin published by the CNDP for 1956-57.

Table Two—Summary of *Télé-vision Scolaire* schedule for 1956-

Mondays, 2:00 p.m. (Primary, ages 9-11)	Tuesdays, 2:00 p.m. (Vocational)	Wednesdays 2:00 p.m. (Secondary, 12-14)	Fridays 2:00 p.m. (Primary)
1st History	Commercial practices	Themes and Images	Sciences
2nd Geography	Industrial use of electronics	Geography	General Cultural Material
3rd History	Applied Arts	Natural Science	Sciences
4th Geography	Metallurgy in industry	Physical and Chemical Science	General Cultural Material

While curriculum enrichment is the major purpose of the primary and secondary school telecasts, Mr. Dieuzeide lists a special goal for the vocational programs. It is hoped that in addition to providing unavailable instructional material, presentations for the vocational schools will "re-orient the minds of the technical school students by revealing new vocations such as electronics." Thus TV is used in a deliberate attempt to lead youngsters into new fields vital to the development of modern France. Mr. Dieuzeide emphasized the impor-

Though the room was chilly for the observer from the U. S., the French youngsters were too absorbed in Télévision Scolaire to notice such minor things as room temperature.



tance of this project by citing the fact that only three per cent of French farm and labouring families send their youngsters to a university.

French school TV originates in Paris, but Mr. Dieuzeide and his colleagues attempt to insure national participation of teachers in the planning of programs. The following methods are used:

1. Yearly meeting of teachers who use TV in the classroom.
2. Daily reports on programs through critique forms.
3. Competition for scripts from teachers all over France.
4. Use of teachers for producers and participants.

The writer attended one of the yearly teachers' meetings held in Paris March 7 and 8, 1957. There were about three hundred present from various sections of the country. Eighty-five per cent were men, an astounding aspect of France's primary and secondary schools. The discussions were free and intense, and it was apparent that *Télévision Scolaire* was considered the property of the teachers. It was difficult to judge how much influence they might exert on actual planning, but there was little doubt that they seemed to feel TV was a great thing. If the conference did little else than identify the teachers with ETV, it was well worth the trouble and expense.

The extent of teacher participation in the day-to-day operation of *Télévision Scolaire* may be illustrated by describing the production cycle.

1. *General Planning.* Taking note of sentiments expressed in the yearly meeting in addition to the daily feedback data supplied by individual classroom instructors following each telecast, the planning committees outlined the general schedule for the coming year.

2. *Specific Programs.* Teachers from all over France will be invited to submit scripts for the 1957-58 schedule of programs. Mr. Dieuzeide emphasized that *Télévision Scolaire* scripts are provided by teachers who are teaching. Up until now the great majority of

ETV doesn't replace the teacher—it stimulates him

scripts have been provided by those in the Paris area on assignments from the CNDP, but the staff hopes to enlarge the circle of participants through the national competition.

3. *Documentation.* After the first-draft has been submitted, the CNDP staff and RTF director take over. In most cases, extensive revisions have to be made in order to take advantage of the TV medium, but as time goes on, teachers learn what they can do. The CNDP has tried conducting courses to train personnel in utilizing the TV medium, but with unsatisfactory results according to Mr. Dieuzeide.

Since the CNDP staff is composed of educational TV and audio-visual specialists who work in close collaboration with the teacher, integrity of content is not a question during the revising process. In most cases the teacher-author is designated the "producer" of his program, and often will be the TV instructor as well. Hence, he will be intimately involved in every decision concerning content.

An important consideration is the amount of "documentation" which can be done. The CNDP assigns research teams to scripts for the purpose of finding all the documents or visuals which can illuminate the text. These teams take responsibility for finding films, models, charts, still photographs, laboratory equipment, special costumes, or ordering special audio-visual aids to be constructed. The writer can testify that the programs make effective use of visual and aural illustration.

The use of film segments deserves special mention. Thousands of feet are screened each year to find clips which apply to a particular lesson. Last year, 640 man hours were expanded for this purpose. After observing the results over a six-month period, the writer avers that the French have no equal in their clever integration of film and live TV. A single program may use footage from more than a dozen films, though some may run only a few seconds. In addition to existing film, special footage may be shot where needed. Last year almost 14,000 feet of motion picture film was exposed by CNDP and RTF crews for *Télévision Scolaire*. Thanks to the above procedure, the teacher is spared the time and energy-consuming tasks of locating "documentation."

4. *Production.* While CNDP plays the dominant role in planning and preparation, RTF takes over in the studio. However, CNDP provides a staff for the production aspect, including a production chief and four assistants who are each assigned to a specific day's program. There are also designers, photographers, and a floor manager from CNDP. All the above personnel work with the RTF crews in making floor plans, casting arrangements, rehearsal schedules, scenery, and all the other details involved.

After preliminary rehearsals, cameras are finally used on the day of the telecast. RTF provides a full crew and four cameras. Camera rehearsal commences at 9:00 a.m. and proceeds until noon. There is a break until air time at 2:00 p.m.

The quality of production varies according to complexities of the script, but it is generally first-rate. With only four half-hour school programs per week for the entire country, quality can be maintained.

The teacher-producer plays an active role in the rehearsals, though in an advisory capacity. The writer observed that when the teacher also appeared on the air, he had to worry more about his

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EDITORIAL

What Do We Give the Far East?

The writer had the good fortune recently to spend some four weeks in the Far East. The primary purpose of the trip was to inspect operations at Seoul National University of Korea which have been carried on since 1954 under a University of Minnesota contract with the U. S. International Cooperation Administration. Brief visits were made also to Japan and Hong Kong. This made possible observations of day-to-day activities of the peoples of Korea, Japan, and China. Although such a brief visit precluded extensive comparisons between the cultures of East and West, a few tentative observations can be made.

One could comment, for example, on the different methods used in the three Far Eastern countries by a mother in carrying her baby; the contrasting methods used in carrying loads (the human body is still more extensively used in the Orient as the common carrier than an animal or truck); variations in dress, posture, carriage, etc., especially among the women; differences in housing, in food habits, in standards of living, in architecture, in religion, and the like.

Unfortunately there was little opportunity to observe and study the mass communications media, especially radio and television. From his limited observation the writer was impressed with the radio programs available in his hotel room in Hong Kong. No radio programs were monitored either in Korea or Japan. His brief contact with television in Japan made him wonder whether or not there was too much imitation of certain types of programs presently enjoying popularity in the United States. For example, upon entering the lobby of the Marunouchi Hotel enroute to the dining room the evening of his first visit to Tokyo he found a large crowd sitting at tables and watching a TV set. Upon inquiring of a member of the hotel staff as to the nature of the program, the writer was informed that it was *sumoo* (Japanese wrestling). Such programs, he was told, enjoyed the same high popularity in Japan as did corresponding programs in the United States! Did I wish to sit down and enjoy the program?

What comment could the writer make? He could only wonder why, with all that Japanese culture had to offer the visual medium, Japanese wrestling was the diet provided at the dinner hour? And he could not but feel ashamed that the

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Classroom TV in Canada

The CBC reports its experiments on classroom telecasts

By **REX LAMBERT**

Supervisor of School Broadcasts, CBC; and Honorary Secretary of National Advisory Council on School Broadcasting, Canada.

Canada's approach to school television differs from that of the U.S.A. in several important aspects.

First, there are no educational TV stations as such in Canada, nor are the likely to be any in the foreseeable future. Second, it would be difficult to find the financial resources for programming such stations if they existed. Third, the Canadian Broadcasting Corporation is a publicly-owned corporation, charged with public service functions in radio and TV. It has, for the past fifteen years, provided without charge radio facilities for the education authorities to use for their own school broadcasts, and has also, at its own expense, provided regular national school broadcasts, planned by the education authorities, through the National Advisory Council on School Broadcasting.

Several years back, this Council was asked by CBC to take responsibility for advising it on the development of educational television. The result was that two experiments were conducted, in 1954 and 1956, at the expense of the CBC but according to plans prepared by the National Advisory Council. The School Broadcasts Department of the CBC acted as the Council's agent in supervising the carrying out of these experiments by the CBC's Television Service.

The scope and results of these two experiments can be seen from a glance at the following table:

	First Experiment	Second Experiment
No. of programs	9	15
Subjects of programs	Social Studies	Social Studies
	Literature	Science
	Health	Languages
	Art	Art
	Science	
Student Grade Levels	V - VIII	II - X
Schools Participating	205	721
Classes viewing	513	1841
Pupils viewing	17,823	62,450
Station coverage	16	29

In planning the programs, the National Advisory Council sought the advice of classroom teachers in all parts of the country. Through the ten Departments of Education a total of 428 program suggestions for the second experiment were received from teachers and administrators. These were carefully considered in relation to technical feasibility and expense, and a final selection was made by a special Television Committee of the Council. The whole cost of the programs was born by the CBC.

In presenting the telecasts a variety of techniques was used, including a single "master-teacher," a narrator delivering a prepared lesson, a narrator with students, and a narrator with dramatized sequences and complete dramatizations. One series of three programs on "Map-Making and Map Reading" was prepared on film.

In producing the telecasts, the CBC used producers and cameramen on special assignment from its TV services (in Toronto, Ottawa, and Winnipeg). All sets, properties, and graphics were prepared appropriate sections of the CBC Television Service. Professional talent was employed for narrating, acting, etc.

Both series of telecasts (1954 and 1956) were fortunate enough to win first awards at the Ohio Institute for Education by Radio and Television. In the 1954 series, the award-winning program was "Save Our Soil," dealing with aspects of conservation and involving the use of a narrator with models and other visuals. In the 1956 series, the award-winning program was "Fur For a Hat," dealing with the Canadian fur trade and involving the use of a narrator and of drama-

tized historical scenes.

Another 1956 program, "The Birth of Canadian Confederation," was the most elaborate and expensive production in either experiment. It was an adaptation of the well-known CBS "You Are There" technique, and took the form of an "actuality" dramatization of the events that occurred at the Charlottetown, Prince Edward Island, Conference in 1864. The program, aimed at the high-school-student level, was generally commended by teachers.

For both experiments, schools were equipped with TV receivers installed on a temporary loan basis by local dealers. Eight of the Provinces of Canada participated in the first, and all ten in the second experiment. However, the telecasts were given in the English language only and were not carried on French-speaking stations, or viewed by the French-speaking schools of the Province of Quebec.

At the time of the second experiment, some exception was taken in Catholic Quebec circles to the fact that the CBC was carrying on this work in cooperation with the National Advisory Council. It was argued that the CBC, as a federal agency, had no business to be concerned with educational TV, since education was strictly a prerogative of provincial government. However, this interpretation did not attract support from other parts of Canada.

The most striking feature of the reports* on both experiments is the high degree of teacher-acceptance of the new medium.

Over 80 per cent of the teachers rated the value of the telecasts as "high" or "medium," the remainder as "low." Aproximately 28 per cent would like to have a regular service of school telecasts instituted as soon as possible. About 65 per cent asked for further experimentation. Enthusiasm for television is noticeably greater at the junior than at the senior grade level. But in all grades, teachers rate social studies (history, geography, and current events) as the most preferred subject, with science a close second. Nature study for the juniors, health and safety for the intermediate, and art for the seniors rank next in order of preference.

In the second experiment a good deal of attention was paid to the respective merits of film and TV in the classroom. The conclusion was reached that "films and telecasts are complementary rather than rival teaching aids."

It was agreed that there must be the closest possible correlation between the content of school broadcasts and the local curriculum, and that the participation of teachers in planning programs is essential. Teachers have a valuable role to play in presenting school telecasts of the "master-teacher" type, but where expense permits and the subjects allow for it (e.g. in social studies) the employment of dramatized forms of presentation is justified.

The Council recommended that further experimentation should

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Professional Standards

Another view: ETV and commercial TV production methods are not inimical

By **SYDNEY W. HEAD**

Chairman, Radio-TV-Film Department, University of Miami.

In the April, 1957, issue of the *AERT Journal,* Keith M. Engar says some thought-provoking things about professional standards. It would be hard to argue with most of Mr. Engar's premises. I can readily agree that commercial television aims at large audiences, thereby diminishing the importance of intellectual content and enlarging the importance of superficial production gimmickry. I can also agree, and have vigorously urged, that preparation of broadcasting personnel should approach in thoroughness and ethical content the preparation expected of the most exacting professions.

But I do not find myself in agreement with all of Mr. Engar's conclusions. His basic implication seems to be that since the objectives of commercial and ETV programs are in one sense radically different, their production methods should necessarily be intrinsically different; he concludes, in fact, that the one is inimical to the other. It follows that if college training in television is oriented primarily on the personnel needs of the commercial TV industry, then the colleges are abdicating their responsibility and becoming in this area, no more than half-baked trade schools.

This conception of a deep cleavage between the production methods of commercial and noncommercial television, with its concomitant notion that college curricula in broadcasting are therefore hostile to the interests of ETV, can

be sensed rather frequently at meetings of educational broadcasters. I believe it is a mistaken and destructive idea, encouraging an artificial barrier, a source of divisiveness, among educational broadcasting interests.

"The basic problem of the ETV director," says Mr. Engar, "is to organize his messages—program materials—so that the essential information will be communicated to his audience." Does the commercial director's problem differ? Not in the least, one must concede, unless there is some special implication in the words "essential information." Mr. Engar draws his definition of the ETV director's basic problem from Norbert Wiener's exposition of information theory, and the confusion seems to arise from a too-narrowly defined concept of "information" as that term is used in information theory. In Wiener's lexicon, the word does not mean the same thing we imply when we classify programs into the categories "information" and "entertainment." Information theory classifies even the unwanted "noise" in a circuit as information. It also recognizes as information matters of style and aesthetic nuance which are not what we usually mean by "information" in the more colloquial sense of the word.

That part of information which we recognize generally by such terms as "style," "manner," "atmosphere," "tone," seems to be neglected by Mr. Engar when he contemplates the "essential information to be communicated." Yet this is the part of communication by which the communicator recognizes the social-psychological matrix in which messages are perceived—the needs, attitudes, pre-conceptions, and other psychological states of the audience, as well as its social and physical environment at the time of reception.

Here, it seems to me, the ETV producer's problems are not intrinsically different from those of the commercial producer. Each must concern himself not only with what it is to be said, but how it can be said so as to affect a given audience. This is in fact the classic problem of effective communication which has been recognized for centuries: how to arouse and maintain attention, how to evolve bare attention into comprehension, appreciation, attitude, action—whatever may be the immediate goal of communicating.

In this connection, the ETV producer, no less than the commercial producer, deals with the same special set of circumstances: a certain array of mediatory tools with which to work, an audience whose attention must be *voluntarily* donated in a set of environments in which there are many distracting stimuli, with the constant risk of losing useful audience members through failure to overcome the competing stimuli.

Given these common human and mechanical problems, the ETV producer and his commercial counterpart usually differ markedly, of course, in the effect-goals sought. Your commercial producer usually

has a limited, specific "essential message" (when "message" is narrowly defined)—one in which the audience probably has little prior interest and for which it has no particular prior preparation; so the commercial producer often spends about 90 per cent of the time at his disposal trying to create an atmosphere of receptivity for the 10 per cent of the time during which his "essential message" is to be delivered. If the end result of a half-hour's communication is the retention by a large proportion of a large audience of just *one word* or one simple attitude the program is considered successful. Nevertheless, the whole half hour's "information" lent itself to successful delivery of that essential item of content.

Your ETV producer has a quite different objective most of the time. His problem is that his essential message (again narrowly defined) is likely to be longer and more complex; his advantage is that his audience is likely to have some prior interest in and preparation for the message. Nevertheless, he still deals with a voluntary audience, must still create an atmosphere of receptivity. That part of program content which makes the audience available for and receptive to the "essential message" is really no less essential than the message itself.

It seems to me that a TV director trained to understand the nature of the communication process, cognizant of the goals he is supposed to reach, sufficiently informed of the subject matter with which he is dealing, and given the requisite facilities should be able to operate just as effectively in an educational station as a commercial station. The reasons some directors may be more successful in one branch of the medium than another have to do with factors other than the knowledge and use of production techniques.

If more is needed to refute the view that information theory gives us a logical instrument for constructing a unique production method for ETV, Mr. Engar's own examples serve the purpose. His list of rules intended to illustrate the alleged difference between the commercial and the ETV approach to production seem better adapted to illustrate the opposite conclusion For instance, irrelevant sets, props, or costumes should be eliminated because they do not "directly add to the essential content of a presentation." A discriminating commercial TV producer would surely agree—though he would also point out that set dressing when used to add subtly to the desired atmosphere can be considered part of "essential content." It is suggested that props should be "functional," e.g., a table be constructed to fit the physical needs of the communication situation among program participants. Well-produced commercial TV programs have long since given up conventional tables and built ingenious contraptions designed especially for ease of communication among program participants

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ETV in England

'Our lessons are better, you can bet, Thanks to the television set.'

An Englishman, they say, is wary of change, but welcomes progress. After an eight-week experimental term of schools' TV, he's now pronounced his verdict.

It's not whole-hearted approval. He's still wondering if this isn't all making education too easy, and if we want to hand over that greedy monster, the tele-box, the function of education as well as entertainment. But he's agreed, grudgingly, that at least no harm has been done.

Associated Rediffusion, the contractors responsible for putting out the programs, are far more confident. Within three weeks of the start of term, they announced that the series was sufficiently successful to justify plans for a further year's lessons, beginning with the new school year in September.

There were the usual caustic comments that accompany anything new: the commercial company had jumped its hedges merely to be ahead of the BBC and lacked the vital experience to run the scheme successfully. Perhaps they did. Certainly there have been criticisms, many of them justified. But although the BBC's lessons should have the benefit of long months of preparation, they will have to go a long way to better the fresh approach, imaginative production and instructive value of some lessons I have watched on TV.

One topic was studied on each day of the week. The Monday lessons aimed at teaching children to see, and to distrust anything but the evidence of their own eyes. Even the camera can lie, as they were shown one afternoon. This series ranged from looking at a market through the eyes of an English and Indian child, to discussing how much memory—and artists—can influence what we see.

By SUSAN GILLILAND

Tellex Publications Ltd., London, England

The Tuesday series, the nearest approach to formal literature lessons, studied the ballad in all its forms. Famous singers of the traditional ballads, calypsos, and skifflers were invited to the studios, and pupils watched the development of the ballad in all types of civilization, as well as writing their own.

I watched most of these lessons, and my chief criticism was that the link with the spoken ballad wasn't strong enough. There was too much singing, and too many verses were included in the recitals.

The great advantage of such a series was the chance to gather together specialists and to show illustrations which no ordinary teacher could hope to collect for one lesson. The illustrations ranged from the Bayeux Tapestries to a film of a banana plantation and to washing day in the Shetland Islands.

Those about to leave school had a program of their own each Wednesday, discussing almost every obstacle facing a youngster straight from school.

Rumor had it that one entire class, after seeing the first program and meeting the Youth Employment Officer, asked permission to stay on at school for another year.

But the programs gave invaluable advice: dressing for an interview, writing letters of application, the chances of training for higher posts in industry, spending and saving from a slender pay packet.

Thursday's programs were the most topical, dealing with the International Geophysical Year. What is the aim of the IGY? Who is taking part? What is each country studying? And what do all those long words mean that we see in the papers and don't really understand? This series was far the most exciting. It took us to different lands as well as showing us modern science at work, and scientists of all countries with barriers forgotten in the cause of discovery .

The fifth, and last lesson of the week, studied "People Among Us." It's easy to regard ourselves as benefactors of those foreigners who have come to live in England. But what they have done for us?

Quite a lot, we discovered, from the Roman and Norman invaders who began the uphill task of civilizing the country, to Italian visitors of past centuries who taught us to make glass, and to the Jewish refugees of the 1930's who founded Glyndebourne, the home of English open-air opera.

For the general reaction to the first term's lessons, I talked to Maurice Barr, who has conducted public relations for Associated Rediffusion. He was very frank about the mistakes they made, mentioning, among others, attempts to cram too much into half an hour, forcing the pace, and providing inadequate teachers' notes as the chief faults.

"People were most kind in sending their criticisms," he says. "They didn't all come from school teachers. Some were from private tutors, and some from those in

charge of backward children or deaf and dumb institutes. Deaf children, particularly, seemed to benefit from the programs.

"The most usual commendations were that we had used the medium to supplement rather than usurp the place of the teacher, that our programs were sufficiently elastic to allow us to alter them to include topical events, and that we could present information and personalities in a way no ordinary teacher can do.

After seeing the first program . . .

"One thing which pleased our critics was our readiness to keep the first term experimental, and make necessary changes as we progressed. We would often alter the format of a program, on the advice of a body of teachers who thought we could present the material in a better way. The only trouble was that they were learning too, and sometimes we'd find—and they would agree—that the orignal method was, in fact, better."

It's difficult to estimate which series was enjoyed the most, as the same set of children did not watch each day of the week. "But on the whole," says Barr, "we were *least* satisfied with 'Looking and Seeing.' Potentially, it had the makings of the best series, but some of us feel that it didn't quite come off. We slipped up, somewhere."

What of the pupils who watched? What did they think of the first term? Again, the reception was favourable on the whole, although there were specific grumbles.

"Too much talking makes some programs just like an ordinary lesson," said a 15-year old. "The lesson comes over only once on TV," said an 18-year old, "You can't stop the class for an answer on something that is not quite clear."

A girl of fourteen found that some of the words were too difficult. Another, of the same age, complained that they were often "talked down to."

But taken over-all, classes were enthusiastic. And so were their mothers, with some 50,000 watching in London alone.

. . . . . they asked to stay in school another year.

Perhaps a couplet which was submitted by a pupil of the ballad lesson sums up the general attitude:

"Our lessons are better, you can bet.

Thanks to the television set."

ETRC Grows

The Educational TV and Radio Center provides network service

On the evening of May 16, 1954, the Educational Television and Radio Center began its national program service. That first day's service consisted of an educational television variety hour—excerpts from several educational offerings. Four stations made up the network. No one was bold enough to predict the future of National Educational Television on that spring evening, though hopes and intentions were high.

Since that time, a short three years ago, the Educational Television and Radio Center has distributed nearly 2,000 programs in 135 different series. This amounted to more than 775 total hours of programming. The network has grown from four to thirty noncommercial stations affiliated with the Center. (Twenty-six are now on the air).

Such figures are revealing and they reflect the growth of the young network. But, like most such statistics, they do not begin to tell the complete story. To understand them, it is necessary to understand the basic operational procedures of the Center.

By **WILLIAM A. HARPER**

Director of Information Services, ETRC.

The Center's primary job is to provide its affiliates with a network service. In order to do this, Center staff members initiate pro-

gram ideas, or help to develop ideas orginating elsewhere, and seek out producing organizations which can carry these ideas from paper to film or kinescope recording. These producers include educational television stations, colleges and universities, private organizations, and various foreign sources. "We have tried to serve as a clearing house for ideas and a national network headquarters rather than get involved in actual TV production," explains Robert B. Hudson, program co-ordinator for the Center. "The past three years have proved that the Center was right in adopting this approach to educational programming."

As a result of the Center's method of operation, some important benefits have accrued to educational stations. Most important result is that the ETRC has been able to bring in a greater number of quality programs than would have been possible if the organization had set up its own production facilities—a rather obvious benefit to stations. It has meant major financial help for some stations. KETC in St. Louis, for example, last year received a grant of some $90,000 from the Center for the production of programs for national distribution. Station KQED in San Francisco has received program grants totaling more than $100,000. The Center's method of farming out production also has brought national attention to many stations and thus more prestige locally, prestige which helps in getting community support.

The role the Center's affiliated stations have played in the building of the national program service is significant. More than thirty-nine per cent of the network programs have come from stations, either on a direct contract basis or through exchange. (Exchange refers to the kinescoping of a local program deemed suitable for national distribution). This, says Hudson, attests to the increasing proficiency of stations in program production both from a technical and qualitative standpoint.

Through the efforts of the ETRC, many colleges and universities have been given the opportunity to become involved in educational television on a national scale. They have been given a chance to bring some of their teachers from the relative obscurity of the campus classroom into hundreds of classrooms and living rooms across the country. Looking at figures again, more than thirty-five colleges and universities have produced programs for the Center, either jointly with educational stations or upon their own. Numbered among them are such outstanding names as Washington University, the University of California, Stanford University, New York University, the University of Michigan, Michigan State University, the State University of Iowa, the University of Miami in Florida, and Harvard University. Smaller colleges, too, have produced programs for national distribution.

Hofstra College has supplied two series of programs for the network. Texas Southern University is currently producing, jointly with KUHT, a series for the Center.

The Center's objective from the beginning, however, has been to obtain for national use the best kinds of programs available anywhere. This has meant that staff of the network service have screened and studied thousands of films and ideas from almost every possible source, including several foreign organizations. The Center has distributed, for example, the notable "Art and Artists: Great Britain," produced by the British Broadcasting Corporation. The series has been viewed by from two to three million viewers in England and was selected for the Edinburgh and Venice Film Festivals. Network viewers soon will have an opportunity to watch a fine series on European art produced by Radiodiffusion Télévision Française The Canadian Broadcasting Corporation has produced jointly with the United Nations Department of Public Information, a weekly news-in-depth treatment of United Nations activities.

While educational stations and institutions have been the prime source for national programs, the Center has not shunned commercial television. Thus, Frank Baxter's "Shakespeare on TV," the New York Times Youth Forum programs, and the "Omnibus" films, have found their way to TV screens. The most recent example of a joint arrangement with a commercial television service, of course, is the 13-week national live program project being conducted jointly by the Center with the National Broadcasting Company. Here, with the Center and NBC sharing equally the costs of the venture, educational stations are linked together in their first live network.

Over the past three years, the Center has made every attempt to offer a balanced schedule of programs cutting across the broad areas of human knowledge and culture. The weekly schedule contains programs in the humanities, the sciences, and the social sciences, In addition, the package contains programs for young people and pre-school age children. Hand in hand with the development of programs in these areas has been the effort to bring great teachers, men of letters, scientists, and artists before the ETV cameras. Authority and reliability of information offered on the network are insured by use of the experts in their fields as performers and with the aid of a distinguished panel of consultants. The consultants, who review both ideas for programs and initial production, include, Dr. Glenn T. Seaborg, Nobel prize winning chemist of the University of California, Dr. John Dodds, director of special programs in the humanities

at Stanford University, and Dr. Clyde Kluckhohn, professor of anthropology at Harvard University. Both Seaborg and Dodds also are appearing on NET programs.

Though the Center was set up primarily to serve educational television, it has from the outset been active in the advancement of educational radio through special grants to colleges and universities each year for production of radio programs. Grants are administered by the National Association of Educational Broadcasters. Programs produced under the grants are tape recorded and distributed by the NAEB to the network of radio stations. As of January of this year, the Center had given grants totaling some $200,000 for the production of forty-one series of programs. The Center recently announced a three-year plan for educational radio program development, with programs to be oriented to the theme, "The American in the Twentieth Century."

ETRC has announced a 3-year program for radio.

It would be naive to suggest that the growth of NET has come about without problems and disappointments. There has been a measure of both. But National Educational Television has learned by doing. The knowledge gained during these first years will be used to strengthen the network in the future as educational television is called upon to assume a greater share of the educational load in this country.

Standards

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as well as to enable good photography. All of Mr. Engar's examples similarly illustrate good, common-sense production practice, equally relevant to commercial and to educational TV content.

Professional standards are certainly needed, but they do not require erection of artificial barriers by creating a mystique of ETV production. Professionalism is based on more universal criteria: understanding of the communication process and the social implications of mass media; respect for the medium, the message, and the audience; integrity, skill, and imagination in the use of the medium. I believe it is fair to say that most college curricula in broadcasting are oriented toward these goals, however far they may fall short of the ideal at this early stage of their development. There is little justification for the accusation that professional college broadcasting production training is essentially any less relevant to the interests of ETV than to those of commercial broadcasting.

Canada

Continued from page 12

take place at the provincial and interprovincial level to explore more fully the "master-teacher" technique, the use of films, and the integration of TV with other teaching aids. Subsequently it envisaged recommending the CBC to consider favorably requests from one or more provinces for the institution of programs on a regular basis.

About the same time as the Council's second report, the future of school television was also considered by the Canadian Education Association, a semi-official body representing senior administrators in the provincial educational field. The CEA also recommended that further experiments should take place at the provincial level, and that all such experiments be coordinated by the National Advisory Council on School Broadcasting.

Following the issue of these reports, proposals for further experiments have been put forward by the Manitoba Department of Education and by the School Board of the City of Halifax (with the support of the Nova Scotia Department of Education). These two proposals are designed to explore further the use of the "master-teacher," in direct teaching of grade subjects, such as science, mathematics, etc. Both projects have been endorsed by the National Advisory Council, and it is likely that the CBC will carry them out in the early spring of 1958.

The Halifax project calls for short series of 30-minute telecasts in Grade IV science (electricity), Grade VI geography (of Nova Scotia) and Grade VIII mathematics (percentages).

The Manitoba project envisages programs in high school science, biology, mathematics, music, and creative handcrafts.

In both cases the direct cost of the program talent graphics etc., will be borne by the Education Authorities, while the CBC will supply certain basic facilities, including scheduling rehearsal time, production and technical crews.

So far, there has been no attempt at closed-circuit TV in this country. The educators here have not, openly at any rate, interested themselves in the possibility of replacing classroom teachers by the TV medium, either at the elementary or at the secondary level. At the same time, they are keeping an open mind about the future of TV on the future shortage of high school teachers.

The CBC School Broadcasts Department is now at work on a Nursery School TV experiment which will be scheduled for either fall 1957 or January 1958. This is being planned in co-operation with the Institute of Child Study of the University of Toronto, the Canadian Kindergarten Association and the Canadian Home and School and Parent-Teacher Federation. The telecasts will be aimed at the 3½ to 5-year level, and will cover story-telling, rhythmic movement, singing, and creative activities.

Far East

Continued from page 9

Japanese had seen fit to copy some of our less desirable TV programs just as many Americans are unhappy that the poorest product of Hollywood seems often to be preferred by the masses in other countries.

Korean TV, still new, was observed on a single occasion, in the home of the principal of Seoul High School. Secondary school soccer teams were competing for the championship, and all of us watched the action while sitting on mats and eating dinner in accordance with Korean custom.

The United States is rendering a real service to underdeveloped nations by providing funds for technical assistance so that by learning how to use successful Western technological methods in such fields as agriculture, engineering, medicine, public administration, and education, they can improve their economic status and standard of living.

However, when these same nations copy the less desirable elements of modern American culture —popular music, art, movies, social customs, radio—instead of being proud of their own cultures and recognizing how much these cultures have to offer to other nations, should we not feel concerned?

—TRACY F. TYLER, *Editor.*

France

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own presentation than the entire program. Since the custom is to work from a detailed script, the TV instructor is faced with the memorization problems. However, by and large the ease of presentation was remarkable.

It was clear that in the studio, final decisions rested with the RTF director. I noticed that only RTF personnel were allowed in the control room and the CNDP staff remained on the floor where any suggestions made had to be relayed by the crew. Obviously, the teacher exercised his greatest control in the basic planning.

5. *Classroom.* The French guard their schools very closely, so I was able to observe only one telecast within a classroom of the *Ecole de Garcons* in Paris. As shown by the photograph, there was one twenty-one inch screen console set for a room seating seventy students. The day I attended, two classes filed in to see *Télévision Scolaire.* The youngsters were well-mannered and eager to see the telecast. It was obvious that the novelty value of TV in France was still high.[6]

The principal, Monsieur A. Outurquin, took charge, opening the doors of the TV set with pride. At two sharp, the RTF "speakerine" (speakerines are lovely girls with soft voices who give program res-

umés—a wonderful RTF practice!) appeared and gave the RTF equivalent of a sign-on since *Télévision Scolaire* breaks a silent period. She also gave a brief outline of what was to be seen during *Télévision Scolaire* that afternoon. Then the titles flashed on with a background of theme music and the program was on. The day's lesson took up properties of air and the TV instructor had elaborate laboratory equipment with which to conduct his experiments on such things as weight and volume of air. To illustrate the application of the principles shown, film clips were integrated into the live presentation with the TV instructor providing all commentary. Within the classroom, Mr. Outurquin would emphasize important points with, "Regardez ça!"

There was wonderful empathy between the class and the image on the screen. For example, during a film clip illustrating a practical application of air pressure, the youngsters all leaned intently toward the set. When the clip ended, the image dissolved to the TV instructor who was also leaning forward on his table the better to see his monitor. When the TV instructor straightened up to continue his on-camera presentation, the youngsters also straightened up, following his action in chorus.

Using lesson plan material printed in a national publication, Mr. Outurquin prepares students for the TV lesson.

Excellent use was made of close-ups in the presentation. The French are able to pick up fine details because of the superb quality of the 819 line picture, probably the best in the world. U. S. television is 525; BBC, 405; and most European countries, 625.

Following the telecast, many hands were raised for questions. Since I was invited to accompany the principal to his office almost immediately following the program, I was unable to observe the discussion. It was quite evident that the youngsters were stimulated by what they had seen.

Mr. Outurquin is an enthusiastic booster for ETV. He said he has abundant proof that it stimulates extra reading. He waxed enthusiastic about a TV set as an audio-visual instrument, pointing out that it is simple to operate once installed, and creates no distracting noises compared to the 16mm film projector. He felt that initial expense for a set is insignificant compared to the rich dividends it provides. He said, "We're a poor school and can't afford expensive equipment. Just think how marvelous it was that a top specialist using latest laboratory equipment could be brought into my school today via TV."

Mr. Outurquin also pointed out how impossible it would have been to have all of the illustrative bits of film which showed the practical applications of the experiments. As an administrator he asserted ETV was a wonderful means of enriching the curriculum. He emphasized that TV could never replace the teacher, that it was rather a stimulus for the teacher.

The principal showed me the two reports he sends in on each telecast, which seemed a good indication that the feedback process works pretty well for *Télévision Scolaire*. In addition to the postcard, there was a sheet with room for more detailed comments plus specific reactions of the youngsters. After talking with Mr. Outurquin, it seemed evident that TV had become a permanent part of French teaching methods.

Admitting the danger of generalizations based on only a few months in the country, one can say that France is undergoing profound changes and TV is playing its part. Change is not easy for a country which clings to the past with a stubborn tenacity, evidenced by such examples as the insistence by villagers whose homes were destroyed during the war on rebuilding practically the same house even though money and materials were available for modern construction. Mass media have yet to make a full impact on the farm and village, but it is safe to predict that ETV will help to correct the unfortunate condition wherein only three per cent of farm and labouring families send their children to universities. TV has a unique opportunity to help the remarkable French educational system lead citizens to a richer life. One is impressed with the manner in which responsible officials are proceeding to use the medium.

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